PHOTO-ERA

ARTICLES AND AUTHORS

Aërial Fighting-Cameras. Wilfred A. French 247
Alongshore With a Camera. B. F. Langland 59
Are Lenses Fairly Marked? R. Child Bayley 133
Backgrounds for Portraits 62
Bad Bromides 253
Bayley, R. Child. Are Lenses Fairly Marked? 133
Better Pictures for the Nature-Lover. Bertran F. Hawley 134
Brodine, H. A. Profitable Commercial and Pictorial Photography 3
Pictorial Printing 294
Brooks, Nathaniel E. Making Pictures of the Baby 74
Camouflage-Camera. E. L. C. Morse 66
Camouflage-Effects in Nature and Their Relation to Photography. William S. Davis 115
Character-Lighting and Proper Development. James Wallace Pondelicek 6
Christiansen, C. W. Pictorial Photography As I See It. Part I 77
Pictorial Photography As I See It. Part II 128
Pictorial Photography As I See It. Part III 186
Claudy, C. H. Patriotism and Commonsense 245
Craft and Art in Amateur Photography. Edouard C. Kopp 171
Davenport, Edgar Loomis. Why I Made Better Pictures Twenty Years Ago 10
Davidson, Winn W. Photographic Preparedness 300
Davis, William S. Some City Subjects 16
Camouflage-Effects in Nature and Their Relation to Photography 115
Dawes, J. A. Modern Lenses and Their Uses 236
Daylight-Enlargers and Dodging. Charles A. Harris 80
Ellis, Arthur H. The Prevention of Halation 15
Enter — Professor Pyro. (First of "Professor Pyro" Talks.) Michael Gross 140
Fabric, The, (Poem). William Ludlum 32
Filing-Card for Photographic Prints. D. F. Jones 293
Fixing and Washing Negatives and Prints 25
For Owners of Small Cameras 12
French, Wilfred A. Pictorial Possibilities in Sharp Negatives 29
Professional Mirror Portraits 70
Aërial Fighting-Cameras 247
Gleason, Herbert W. How I Beat the Official Photographer 230
Green Hill and Red (Poem). William Ludlum 254
Gross, Michael. Enter — Professor Pyro. (First of "Professor Pyro" Talks) 140
Wedgwood to Talbot. (Second of "Professor Pyro" Talks) 227
Niépce and Daguerre. (Third of "Professor Pyro" Talks) 283
Harris, Charles A. Daylight-Enlargers and Dodging 80
Harrison, Edward Lee. In Elfland With a Camera 297
Hawley, Bertran F. Better Pictures for the Nature-Lover 134
How I Beat the Official Photographer. Herbert W. Gleason 230
In Elfland With a Camera. Edward Lee Harrison 297
Jones, D. F. A Filing-Card for Photographic Prints 293
King, Frank. Price Hires a Model 121
Kopp, Edouard C. Craft and Art in Amateur Photography 171
Krug, August. Proe and Kahn On Soft-Focus Lenses 177
Langland, B. F. Alongshore With a Camera 59
Let's Take a Trip to Marblehead (Poem). George Steele Seymour 86
Ludlum, William. The Fabric (Poem) 32
Green Hill and Red (Poem) 254
Making Pictures of the Baby. Nathaniel E. Brooks 74
Meeting a Change 246
Modern Lenses and Their Uses. J. A. Dawes 236
Morse, E. L. C. A Camouflage-Camera 66
Niépce and Daguerre (Third of "Professor Pyro" Talks). Michael Gross 283
Our Equine Friend. Grace C. Rutter 240
Patriotism and Commonsense. C. H. Claudy 245
Photographic Preparedness. Winn W. Davidson 300
Pictorial Photography As I See It. Part I. C. W. Christiansen 77
Pictorial Photography As I See It. Part II. C. W. Christiansen 128
Pictorial Photography As I See It. Part III. C. W. Christiansen 186
Pictorial Possibilities in Sharp Negatives. Wilfred A. French 29
Pictorial Printing. H. A. Brodine 294
Pictures That Appeal. H. B. Rudolph 180
Pondelicek, James Wallace. Character-Lighting and Proper Development 6
Prevention of Halation, The. Arthur H. Ellis 15
Price Hires a Model. Frank King 121
Proe and Kahn On Soft-Focus Lenses. August Krug 177
Professional Mirror-Portraits. Wilfred A. French 70
Profitable Commercial and Pictorial Photography. Harry A. Brodine 3
Reticulation of Gelatine, The. S. E. Sheppard and F. A. Elliott 286
Rieder, Joseph. What Significance Has a Direct-Positive Process? 28
Rudolph, H. B. Pictures That Appeal 180
Rutter, Grace C. Our Equine Friend 240
Seymour, George Steele. Let's Take a Trip to Marblehead (Poem) 86
Sheppard, S. E. and F. A. Elliott. The Reticulation of Gelatine 286
Simplest Successful Panorama-Camera, The. Edwin Blake Whiting 21
Sky in Landscapes 70
Some City-Subjects. William S. Davis 16
Wedgwood to Talbot. (Second of the "Professor Pyro" Talks.) Michael Gross 227
What Significance Has a Direct-Positive Process? Joseph Rieder 28
Whiting, Edwin Blake. The Simplest Successful Panorama-Camera 21
Why I Made Better Pictures Twenty Years Ago. Edgar Loomis Davenport 10

395918

L770.5 | 191561
13

EDITORIAL

Advertising Enemy-Products 56
Amateur Photographers' Sacrifice, The 311
An Accomplished Business-Man 279
Apologies to the "Walrus" 330
Architectural Subjects—Advanced Competition, Closed October 31, 1918 149
Artistic Activity in War-Time 87
Beginners and "Our Illustrations" 95
Begin Photographic Reconstruction Now! 336
Big Profits for the Get-Rich-Quick 110
Boston's Photo-Pictorial Wealth 106
Buckled Films 260
Change in Our December Competition 275
Christmas, 1918, and the Beginner 320
Contribution to the Red Cross 55
Dawes, J. A. 335
Deleterious Fixing-Bath, The 199
Disillusionment 112
Domestic Pets—Advanced Competition, Closed November 30, 1918 201
Great Opportunity, The 41
Harm in Unwarranted Boasting 274
Hooverizing on Developers 37
Increasing the Price of Plates 255
Indoor-Genres—Advanced Competition, Closed December 31, 1918 257
Injuring the Eyes by Photography 87
Invention of Talking-Pictures, The 255
Is Photography a Luxury? 147
It Pays to Sell Photo-Era Magazine 279
Last Call, The 155
Luck in Photography 157
Missing Lens-Hood, The 316
Most Expensive Camera-Lens in America, The 224
News-Photographers Needed at Once 51
Non-Receipt of Photo-Era 331
Notice to Members of American Lantern-Slide Interchange 330
Outdoor-Genres—Advanced Competition, Closed September 30, 1918 89
Patriotic Pictorial Competition 276
Photo-Era Exposure-Guide Discontinued 52
Photographers' Training Camp, Madison Barracks, New York, The 51
Photographic Harvest, The 207
Photographic Profiteering 199
Photo-Materials to be Taxed 166
Photo-Thrift Column 219
Please Write Your Name Legibly 330
Prove Your Patriotism 52
Sample Copies of Photo-Era 331
Seeing Is Believing 263
Shore-Scenes—Advanced Competition, Closed August 31, 1918 35
Slanting Waterlines 255
Soaring Price of Hypo, The 311
Spirit of Christmas—Advanced Competition, Closed January 31, 1919 314
Summer-Shadows 33
Thorough Fixation 42
"We Are Ready Now!" 146
When the Studio-Shutter Gives Out 335

ON THE GROUND-GLASS

Aërial Lenses Eight Inches in Diameter 328
An Optical Delusion 216
An Unsuccessful Snapshot 328
Candid Opinion 104
Danger from Optimism, The 272
Emergency Eye-Glasses 272
Enthusiasm Hath Charms 50
Entries That Are Incomplete 272
Fable for Critics of the War 164
Flashlight 272
Herald's Price, The 216
Houdin or Houdon? 216
Illegible Signatures 216
International Amenities 216
Is Art a Luxury? 105
It Comes Off 216
Length of a Pendulum, The 50
Lesson In Practical Thrift 164
Novel Photographic Calling 50
Patriotic Typewriter Artist 272
Prodigious Appetite 328
Punishment to Fit the Crime 104
Spoiling Unexposed Films 328
Stained Fingers 328
Two-fold Compliment 216
Vandal-Camerist, The 164
War-Photographer Wins Distinction 272
When Hypo Yields Silver 105
When Women Replace Men 216
"With Pleasure!" 104

THE CRUCIBLE

Astronomical Photography With a 3A Kodak 93
Attaching the Vest-Pocket Camera to the Tripod 39
Carbon-Process, The 317
Carrying Wet Prints 261
Developing at Room-Temperature 261
Elliptical Appearance of the Sun, The 93
Enlarging With a Camera 261
Extemporized Changing-Bag 93
Focusing-Tip 153
Hydroquinone-Metol Developer for Snapshot-Work 205
Making and Keeping Developers 153
Mirror of the Reflex, The 261
Note on Storing Sensitive Material 93
Old Gaslight-Paper 317
Paper for Exposure-Meters 261
Photographic Uses of Vaseline 205
Photographing Military Buttons 205
Purity of Mounts, The 317
Fyro-soda for Dish and Factorial Development 153
Rectilinear vs. Anastigmat 317
Serchol, The New Developer 39
Softening Hard Contrasts With a Daylight-Enlarger 317
Stability of Developing-Solutions 39
Substitute for Bromide of Potassium 153
Switches on Darkroom-Lamps 205
Tests for Washers 205
Treating a Broken Negative 261

NEWS EVENTS AND MISCELLANEOUS

Abel, J. C., Makes Recruits 279
Aërial Photography with Box-Kites 329
Amateur's Darkroom, The 97
American Work and the Soft-Focus Lens at the London Salon 329
Americans in the London Salon, The 330
Attacking the Enemy's Trade 56
British Optical Glass 168
British Photo-Weeklies Merge Interests 106
Cutting Dryplates 321
English View of Photo-Profiteering 222
German Lenses 224
Hair in Portraiture, The 275
He Will Do His Duty 273
Hypo Expensive in England 224
Lens-Terms Briefly Explained. Part I 150
Lens-Terms Briefly Explained. Part II 202
Lent Cameras 168
Mountain-Photographs by Vittorio Sella 331
Painted Backgrounds in Portraiture 278
Photography and Shell-Shock 329
Plate and Film-Changing 109
Substitutes for Dryplates 224
That Darkroom! 43
Work of John Paul Edwards, The 165

Contents for July, 1918

ILLUSTRATIONS

Path to Schooner-Head	*George R. King*	Cover
Path to Schooner-Head	*George R. King*	Frontispiece
Speed	*Thomas Carlyle*	5
Fear	*James Wallace Pondelicek*	6
The Brigand	*James Wallace Pondelicek*	7
The Greaser	*James Wallace Pondelicek*	8
Charming Ludmila	*James Wallace Pondelicek*	9
The Old Mill	*Edgar Loomis Davenport*	11
Mountain-Cascade, Canton, Pa.	*Edgar Loomis Davenport*	11
Alone On the Sea	*William Norrie*	13
"What Is It?"	*Florence and Karl Maynard*	14
Sunshine and Shadow	*William S. Davis*	17
The Huntington Porch	*William S. Davis*	18
Under the Portico	*William S. Davis*	19
The City of Towers	*William S. Davis*	20
The Range	*Edwin Blake Whiting*	24
Over the Top	*Captain Castle*	26
Betsy Ross House	*Detroit Publishing Company*	32
Second Prize, "It's Raining"—Rainy-Day Pictures	*S. L. Burgher*	35
Third Prize, "Fishing-Weather"—Rainy-Day Pictures	*George W. French*	37
First Prize, "Home-Portrait"—Beginners' Competition	*J. Herbert Saunders*	41
Second Prize, "The Road to the Barn"—Beginners' Competition	*Albert Huegler*	43
Third Prize, "Kildonan Park"—Beginners' Competition	*Edward J. Williams*	45

ARTICLES

Profitable Commercial and Pictorial Photography	*Harry A. Brodine*	3
Character-Lighting and Proper Development	*James Wallace Pondelicek*	6
Why I Made Better Pictures Twenty Years Ago	*Edgar Loomis Davenport*	10
For Owners of Small Cameras	*The Amateur Photographer*	12
The Prevention of Halation	*Arthur H. Ellis*	15
Some City-Subjects	*William S. Davis*	16
The Simplest Successful Panorama-Camera	*Edwin Blake Whiting*	21
Fixing and Washing Negatives and Prints	*The Amateur Photographer*	25
What Significance Has a Direct-Positive Process?	*Joseph Rieder*	28
Pictorial Possibilities in Sharp Negatives	*Wilfred A. French*	29
The Fabric (poem)	*William Ludlum, Jr.*	32

To Contributors: Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them, if not available, provided return-postage is enclosed. Authors are recommended to retain copies.

To Subscribers: A reminder of expiration will be sent separately at the time the last magazine of every subscription is mailed. Prompt renewal will ensure the uninterrupted receipt of the magazine for the following year. Send both old and new addresses when requesting a change.

To Advertisers: Advertising-rates on application. Forms close on the 5th of the preceding month.

Published Monthly, on the 22d, by Wilfred A. French, 367 Boylston Street, Boston, Mass., U. S. A.

Entered as Second-Class Matter at the Post-Office, Boston, under the act of March 3, 1879.

Copyright, 1918, by Wilfred A. French. All rights reserved.

Yearly Subscription-Rates: United States and Mexico, $2.00 postpaid; single copy, 20 cents. Canadian subscription, $2.35 postpaid; single copy, 25 cents. Foreign subscription, $2.75 postpaid; single copy, 1s. 3d. Club-rates in U. S., $1.55; Canada, $1.90.

Agents for Great Britain, Houghtons, Ltd., 88-89 High Holborn, London, W.C., England, with whom subscriptions may be placed.

Photo-Era, The American Journal of Photography

WILFRED A. FRENCH, Editor and Publisher; A. H. BEARDSLEY, Assistant-Editor
367 Boylston Street, Boston, Mass., U. S. A.

Cable Address, "Photoera"